

STAGE  
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RADIO  
MUSIC

Only Theatrical Newspaper on the Pacific Coast

# INSIDE FACTS

## Of Stage and Screen

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

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No. 19

# U. A. AND F. W. C. AT WAR

## PLUGS NET BANK ROLL IN POLITICS

SAN FRANCISCO, Nov. 6.—Nearly quarter of a million was spent in advertising and publicity in San Francisco during the last few weeks of the November election period and this is only one California town. Amount was pretty evenly divided between newspapers, radio stations and bill posters, with newspapers conceded first position.

So hungry were political factions for recognition of their group and domination of their pet legislation, that they passed no opportunity for a self plug. As a result, election time was the goose that laid the golden egg for all publicity sources.

Nightly, during the week preceding election day, local radio stations were thronged with speakers, favoring or opposing this or that legislation and willing to lay dough on the line to take the other waves to express their opinions. Defendants, politicians, cranks . . . they were all there.

Newspapers carried one of the heaviest loads of advertising they've had for months. Bill posters and printers worked to a maximum of business.

### USED THEIR HEADS

Reports credit certain promoters and advertising men with working up a lot of the proposed legislation. Rumors say an out-of-town publicity man was source of the daylight saving scare. He is said to have worked up the idea, sold it to stock brokers and gas and auto companies and to have cleaned up a neat pile.

Anti-daylight saving fight, put up here, was the greatest organized piece of work San Francisco stock business has ever done. Theatre heads, union and non-union proponents, worked side by side in battling the stock brokers' pet. Every available publicity source was utilized.

Daily papers treated this question delicately, most of them failing to mention it.

### WILD EDITORIAL

Heard's Examiner was the only paper to take a stand in favor of saving, and that was an editorial, more of a slap at theatres and motion picture production than anything else, and was treated by the daylight saving workers as a boost for their side of the argument.



## 'BOMBY'

(Aldo Bomonte)

Tenor

## AND HIS RADIO GANG

WEEK OF NOVEMBER 5 - ORPHEUM - OAKLAND  
WEEK OF NOVEMBER 13 - RKO - LOS ANGELES

### RAINEY INSTALLED

SAN FRANCISCO, Nov. 6.—William S. Rainey has been named production manager of National Broadcasting Co. in its New York headquarters. Rainey was former program director in the local NBC studio coming from the Alcazar where he played in stock.

### ON KID PROGRAM

SAN FRANCISCO, Nov. 6.—Not content with managing KTAB, Bob Roberts has inaugurated and is personally handling a kiddie program on which he spins a few yarns and croons a few tunes. Program replaces "Brother Bob," who has been dropped from KTAB's payroll.

### GIRL DIES ON TRAIN

DENVER, Oct. 5.—Tragedy entered the home of Frank "Rube" Milton, owner of the Rivoli Theatre here. His daughter, Louette, was found dead in her berth on a Denver bound Union Pacific train. She has been in Hollywood the past two years in pictures.

## NEW CHAIN OF HOUSES MAY FORM

In a scathing statement against the Fox West Coast Theatre chain, controlling over 600 exhibitors in this territory, Joseph M. Schenck, President of United Artists issued a dramatic diatribe in a document charging Fox West Coast Theatres with an arrogant monopoly. Formal statement signed by Charles Chaplin, Mary Pickford, Douglas Fairbanks, Gloria Swanson, Eddie Cantor, Al Jolson, Ronald Colman, Sam'l Goldwyn, Norma Talmadge, D. W. Griffith and Jos. Schenck containing the following declaration:

"We will not cheapen our pictures. We will not degrade our life's endeavor and we challenge West Coast Theaters to a public test.

"We will show our pictures in tents, armories, in halls—wherever they can be shown in cities of the Pacific Coast—but we will NOT show them in the theaters of the Fox West Coast trust, organized to stifle our individual endeavor and that of all other artists and producers."

Schenck also charged that his action was occasioned by the failure of Fox West Coast to abide by agreements recently made in New York.

There is a possibility that from today's battle a new chain of theatres may be formed on the coast. The recent Hughes-Schenck deal indicates this.

### 'CARUSO' AT KHJ

Guty Cardevas, Mexican composer, termed Mexican "Caruso," will fulfill extensive contract engagement at KHJ beginning tonight. More than 4,000,000 Brunswick and Columbia recordings have been sold throughout Mexico of Cardevas.

### MEDBURY 'WARNS' HIS RADIO FRIENDS

"There are plenty of other stations you can tune in on, so if you listen to me it will be your own fault."

That was John P. Medbury's announcement, circulated by mail to his friends, concerning his KHJ broadcast.

# YOU'LL SEE IT IN FACTS



# WILL ROGERS PICKS LOEW'S GROSS

## SIX FILMS IN AWARD HONOR

Awards of Merit for outstanding individual achievements in motion pictures were announced and presented by Academy of Motion Picture Arts and Sciences Wednesday night at Ambassador, as follows:

Performance by actress: Norma Shearer for "The Divorcee."

By male actor: George Arliss for "Disraeli."

Achievement by director: Lewis Milestone, "All Quiet on Western Front."

Production: "All Quiet on Western Front," Universal Studios.

Cinematographic achievement: "With Byrd at the South Pole," Willard Van Der Veer and Joseph T. Rucker, jointly.

Art direction: "King of Jazz," Herman Rosse.

Sound Recording: "The Big House," Sound Department of Metro-Goldwyn-Mayer.

Writing: "The Big House," Frances Marion.

**ACKERMAN, HARRIS LEGIT DATE IS SET**

SAN FRANCISCO, Nov. 5.—November 12 has been set as the opening date for Ackerman and Harris' initial legit venture at the Twill. Richard Marshall is general manager.

Cast of "Ladies of the Evening," opening show, is: Irving Mitchell, Arley Lee, Jo Wallace, Flicence Grimes, Jeanne Kent, Barlow Barker, Charles Bartlett, Carl Dwire, Allan Ryan and Ed Byron. Walter B. Gilbert is director.

Nancy Dover has been selected for a supporting role in RKO Radio Pictures' "Cimarron."

## Radio Golf Links In Bargain Flop

Miniature golf is on the bargain counter. The putt misers are being coaxed. Eighteen holes, with Amos 'n' Andy on the radio thrown in, for five cents.

Public interest in under sized vaudeville lot pool is in some spots down to ten below zero, and no interest, even with open fireplaces every other hole.

Hot dogs and coffee will probably be the next inducement, but that bars the bicarbonates, and they figure half of the gate. If a customer forgets to leave the ball, that means five cents in the red.

Bigger courses are still holding out for original admission prices, but adding special attractions that don't. The big scare to legit and pictures turns out to be a pumpkin head with a candle in it.

## 'BEAU IDEAL' SET SCORES A RECORD

A record in set building has been established by RKO Radio Pictures for "Beau Ideal," sequel to "Beau Geste," now in production under direction of Herbert Brenon.

The "set," representing two streets, a square and market place of an Algerian city, covers nearly 10 acres near Encino, and was constructed in two weeks.

Sixty laborers, 250 carpenters and 25 painters worked in triple shifts.

## RACES TO START

SAN FRANCISCO, Nov. 6.—Racing season is due to open November 15 at Tanforan, closing December 13.

## RKO QUILTS MASON

Question whether RKO will build Mason is answered. Warner Bros. moves in after Jan. 1.

"Women Who Take" goes to St. Louis. Estimated future RKO stage production probably will play legit theatres on a percentage basis.

It is believed some tie-up will be made with Curran and Belasco theatres here and in San Francisco. RKO has scheduled 12 productions.

Stage tryouts of material intended for the screen will also be adopted by United Artists. This method of getting definite appraisal of screen value in stage plays is apparently favored by all of the major producers.

## AUSTRALIA ROUTE IS BEING OFFERED BY UNION LIMITED

Len Mantell who is representing Union Theatres Limited, Australia, arrived in town this week from the north, and is making his headquarters at the Bert Levey office, here, through which circuit acts will be booked for Australia. Big feature acts and novelties are wanted.

Acts will be booked individually, but become part of stage presentations for Union Theatres. Booking for 10 weeks, with option for 10 more is reported offered. Transportation is promised both ways, as formerly.

This is the first time American acts have been booked into Australia for more than a year. According to Mantell, the interest is not drawing to expectations. Stage shows are needed to stimulate and bring the box office back to normal. In addition to booking Australia, Mr. Mantell is buying acts for theatres in China and Japan.

## DICTION LANDS JOB

Claude King picked Lillian Bond for the "Princess" in "Apple Cart," Civic Rep production at the Music Box, because of her diction. Role called for a good looking girl with a nifty accent. Scores of beauts applied, but their misbanding of English put the skirts under them. Being of Canadian birth, Miss Bond had the edge.

## GYP CLAIM MADE

SAN FRANCISCO, Nov. 6.—Charging that Paul Corbell had gyped him out of \$300 by selling him stock in Duncan Sisters, Ltd., a subsidiary of Music Supply Corp., Nils Asther has filed an application with the grand jury to indict the promoter. Asther, husband of Vivian Duncan, is but one of many asserted victims of Corbell.

## RICKARD AT KFRC

SAN FRANCISCO, Nov. 6.—Dick Rickard has joined KFRC as a member of the announcing crew, doubling into the production department.

## Nicola Acquires Easy Five Grand

The Great Nicola, with his magic show, has returned from the Orient, where he spent two years, bringing a story of how he earned five grand in one morning from a wealthy Chinese opium magnate.

Approached one morning in the hotel at Hong Kong, Nicola was asked by the Chinese to explain how he did his tricks. Nicola, thinking to rid himself of his visitor and not understanding the importance of the magnate, coolly said, "I'll show you for \$5000, American money."

Next day, he was approached by the Chinaman's English lawyer, with contracts for signing. Of course, Nicola gave a special performance, with the Chinaman on stage, getting a close-up of all details.

Chinaman topped his five grand by presenting the magician and his troupe of four girls and four men with costly robes, fetiches and other tokens of gratitude.

It developed the Chinese magnate owned an exclusive government monopoly on opium in Hong Kong good for six years. He stated he wanted to know one thing that no other Chinaman knew, and feared he would be out of a job, as though he needed one, when his opium franchise ran out.

## BOMBO, OF RADIO, PLAYS RKO TIME

Radio has enabled the public to obtain an immediate measure of an artist. Names become household words almost overnight, and among these names is Aldo Bonomo better known as "Bombo," radio's pioneer tenor.

"Bombo," who is now at the Oakland Orpheum, and during the week of November 13 will be at the RKO, Los Angeles, has temporarily deserted the "mike" so that he may meet his many friends face to face and may meet new ones.

"Bombo" is under the direction of Blondell and Mack, 1560 Broadway, New York.

## WINNIE LEADS IN TWO SPOTS

Will Rogers got his \$12,500 salary for personal appearance at Loew's State, with house grossing \$34,529, a profitable deal for Will and the Community Chest, but tough on the house, playing "Lillian and Fanny" at 2418, 35c-65c.

Best gross of week, despite hot weather, which made it a bad show week, was Winnie Lee at Loew's "Downtown" in "Life of the Party," scoring \$24,000. At Warner's Hollywood, same pic grossed \$21,000. Hollywood house seats 2156, 35c-65c. Downtown house seats 2300, 35c-65c.

Criterion (sitting 2000, 35c-65c) \$18,747 for six days of "Billy The Kid."

Grauman's Chinese (2030, 75c-\$1.50 twice daily). Fourth week of "The Big Trail" did \$13,473.

Carthay Circle (1650, 75c-\$1.50 twice daily). Fourth week of "Just Imagine" (6 days) 10,825.

Hollywood Pantages (3000, 40c-\$1.50) Will Rogers in "So This Is London" and stage show \$13,052.

Orpheum (2700, 35c-65c). Second week of Amos 'n' Andy, \$19,250.

RKO (2700, 35c-65c) Vaude and pic, Eddie Quillan in "Big Money" did personal appearances, \$13,000.

Boulevard (2300, 35c-65c) "Up The River," \$8593.

Egyptian (1800, 35c-65c) "Last of the Duanees," \$3261.

## BURSON ORCHESTRA AT SILVER SLIPPER

SAN FRANCISCO, Nov. 6.—Bunny Burson's orchestra opened last week at the Silver Slipper cafe, with the management giving them a good publicity break on the new job.

Members of the group are Burson, sax, director, Ed McLane, drums; George Whitney and Al Cicconi, saxes; Al Grajvia, trumpet; Rolly Farness, trombone; Bob Logan, piano; Tex Langston, bass; Bunny Hall, piano.

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# 'HOLLYWOOD' PREMIER' IN DENVER

## In Hollywood—Now

By BUD MURRAY

With the "Temptations" closing this week and Jack Laughlin's stage show at the Million Dollar Theatre being taken off, the "Heels and Blood" stage shows with girls again is left solely in the hands of Fanchon and Marco, with no real opposition, as far as "Musical owners of their name."

All this proves that Hollywood and L.A., want good shows, but not for the top. When they can get Charlie Greenwood and Johnny Arthur, in "Parlor, Bedroom and Bath" for \$150, and Leo Carrillo in "Mister Antonio" with an excellent cast, for the same price, why pay more?—Both shows are doing great business, and in the Carrillo cast we noticed two old timers, who are in HOLLYWOOD NOW.

We haven't seen Wm. H. Turner since years ago, when he worked for Charley Blaney, in the "Man-Money"—A terrifying play as we saw it about 2 years ago in New York. And here is Bill Turner playing the part of a real estate Minister—We also noticed our old friend, Lew Kelley, who used to do the "Dope" in the Burlesque Days—Lew is doing "Goop" in this show which is the most artistic thing we have seen in years—On one act he received a tremendous hand—Leo Carrillo is always an artist and is superb in this play.

We took another trip down to see "Temptations" before its closing, and several changes in the show were good, others very bad—For instance replacing Carson and Lester with another two, who didn't compare—In some spots the re-outfitting of the show was very inconsistent—But this show has a chance "It" three real headlines were being the cast—The show is doing good for the week.

One show and cast—At the Mayan during intermission we had a nice long chat with our ex-boss, Sid Grauman, who, as usual, was watching the show with his Hollywood eye.

Sid is very busy right now arranging the next show for the select Mayfair Club, and the possibility of having Al Jolson, Eddie Cantor, on the same bill—We also talked about his double, Edgar Allen Wolf, of the country, where we were told of one Ted Lewis' skits—And he never did get that corned-beef.

Bumped into our old pal, Sid Algier, who was Manager for Franklin Warner when he did "Oh Susanna" at the Mayan, and a finer Manager or pal you cannot find. Sid will be back with Franklin Warner—Also a few words with Maurice Wakeman, the "Chief Wrecker" for Mr. Warner at the Mayan, and who is busier than the proverbial "One armed paper hanger" in the middle is still directing the Mayfair Club Corp. and is now contemplating doing the new edition very soon—IN HOLLYWOOD.

Now for a bit of news from "Exodus"—opposition to "Indiana"—One of our dear friends, Frank Richardson, sorrowfully leaves to open at the Palace, Chicago, and a long tour in vaudeville—Bumped Billy to New York, to "doctor" "Corned Beef & Roses," a new musical by Berkeley and Scheraga—Lester Harward is leaving for New York for no particular reason—Sammy Ledner on the way to the Big Town with our boy friend, Tom Patricks, who takes a flyer into vaudeville.

Our pet protegee who first danced the "Sacrement" at the Mayan, our original dance number—Phyllis Soule, we mean, left to join "The Gang's All Here"—In the same show, featured, is "perky" Zelma O'Neal, who left last week too.

On the Boulevard one very quiet evening with our friend Harry Wardell, we bumped into smiling Jack Warner, and between he and Harry, many a wise-crack was made—Shooting by in a snappy roadster with a "Big Hello," George O'Brien, waving both hands—and they are all IN HOLLYWOOD NOW.

Although we do not imbibe "fluidly"—much—we are greatly interested in the little conversation we had with John G. Zobelien, vice president of the L. A. Brewing Company, who is in this minute in a position to brew real beer in 18 hours, and indirectly, put approximately ten thousand people to work—Mr. Zobelien also figures that the farmers could get rid of about 500,000 bushels of barley, and by so doing, thousands of acres of land would be in action, and the necessary labor—Nationally about 1,000,000 people would get work indirectly—And if the majority of this nation want Lite Wines and Beer—why don't they make up their minds and get out of the "Proverbial Pot."

Alfrite, they say "Hard Times"—Well, here's a way to give plenty of employment, and the moderate worker will loosen up, and buy his beer, which would be "luxury" as it is now, but it would be an "Economic, Healthful drink" and very surprising.

To the Brown Derby for a Lite Beer, where we noticed Ed Kane and Murray Brown two ex-Noo Yawkers, and acted very respectfully—Walter Callett telling some home stories—Three registers, Lew Cody, Fatty Arbuckle and Hoot Gibson, all talking over the "Good Old Days"—A few words with our boy friend, Charlie Mosconi, who runs a darn good dancing school too, with his own wife, Margaret Young—A good old family chat with Noah Beery about family trouble, and the nice ones of the family generally get the "bad breaks"—Why we cannot fathom, unless they are always "soft hearted."

So the next day we took a trip with Junior Coghlan and his Ma and our family, to go deer hunting (in season) and we had our first version as cook by Noah's chef at his Paradise Trout Club, and if this was the most delicious meal we have had in our lives—Come, we have a "dirty name"—The club is getting more popular every time we take a trip up to Noah's place, and it's ideal for a real rest—We ran into Mr. George White's Scandals of 1927—

Going into the Fites Friday Nite at the Hollywood Legion, we ran into Patrick Frances Shanley, whom we haven't seen for some time, and he was in the scene the past three years in "Stick" Condon—He was at the Fites was B.B.B., wearing a green silk-lined coat, a green tie, and a large bright Orange Flower—You never can trust a "Sinn-Feein"—Cute little actress Mesco Mado, who is conscienceless and never recedes to "Nuts"—A Fox picture—We see Violinsky is "still" IN HOLLYWOOD.

And again at the Fites Mr. and Mrs. Al Jolson and their boy friend, Harry Wardell—The two "Gold Dust Twins," Wheeler and Woolsey are being seen around again—Notice Billy Arnold and G. Pat Collins, both with us years ago in the Passing Show of 1916—The American Legion presented Marshall Dineen, Trojan Grid star with a "Fudgy's Flag"—and a comedy Boxing Bout done by Al Schacht, the "Clown of the Baseball Field," which was referred to that during "WhataMan" Shires, who is no man.

Then to Henry's after the Fites for a snack—We see Dave Bennett is still IN HOLLYWOOD and at Dave's table we recognized a prima donna whom we were introduced to 13 years ago in a "Stick" Condon—We refer to Agnes Finlay (in those days) Mr. and Mrs. Sammy Cohen dropped in for a few words and a "Hunk of Ham"—Yes, Sammy is now in the adoption, his bride being as artist as he is "Fudgy's Flag"—Charley Chaplin looking very dapper 'gabb'ing with his pal Henry.

We accidentally met another old timer, and this time down at the Beach, while opening our Bay District Branch School—we were teaching our daughters (former) Miss Helen Mary—formerly, with our old time shows as "The Earl and The Girl," "Orchid" Country Girl, with Eddie Fox, and she is in Hollywood Now, writing scenarios and a teacher of Dramatic Art—IN HOLLYWOOD NOW.

## Old Tabor Given Heavy Reopening

By DUSTY RHODES

DENVER, Nov. 3.—A regular HOLLYWOOD premiere was witnessed by Denversites at the reopening of viaticus Huffmant's Tabor. Arrivals released fireworks. Studio lights and news camera men were around the lobby.

Huffmant has transformed this old theatre into a thing of beauty, new accouters and new lighting effects. Seats are spaced far apart, affording comfort.

Interesting feature is a historical exhibit on the lounge floor, with scenes of the early Colorado gold strikes.

Old Tabor curtain was lowered for a few minutes, giving the younger generation a glimpse of what a curtain in the late eighties was like. "Big Trail" was reopening feature.

## TIOMKIN IS ASKED TO TOUR COUNTRY

Dimitri Tiomkin, celebrated Russian composer, now assisting with the scoring of his own musical score for Edwin Carewe's "Resurrection" at Universal, has been approached by one of the greatest American impresarios, in regards to a contemplated concert tour of the country, upon the completion of the "Polotsk" opera.

Something in the nature of an experiment, the composer would carry a tremendous company of musicians and dancers, the entire production to be built around himself and his compositions.

## MAJESTIC SCREENS MODERN PICTURE

Majestic Pictures Corporation, Harry Sherman, president, has opened "Today," the corporation's latest picture, at the RKO. Film features Constance Tetterton, Katherine Dale Owen and Judith Vocelli. "Today" is a story of now, adapted from the stage success of George Broadhurst and Abraham Socolow. Harry Sherman is in New York and writes that things look "hunky dory." "Today" is the first of a series of 8 features to be produced by Sherman.

## ETUDE CHORUS TO GET BIG CONTRACT

Etude Ethiopian Chorus, de luxe colored singing organization of more than 40 mixed voices is negotiating with one of the major studios for a long term contract, following a battery of their chorus in the Stan Laurel-Oliver Hardy feature under Hal Roach, "Their First Mistake." The chorus, under the leadership of Frieta Shaw, is considered sensational. Ray Cofin is sponsoring the organization.

SILVEY RECOVERED SAN FRANCISCO, Nov. 6.—Perry Silvey, ad chief for Wagon theatres, is back at his desk after a two weeks absence due to illness.

## EMIL STURMER MUSICAL DIRECTOR PARADISE THEATRE SAN FRANCISCO

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## 'Why Change Executives'

By TED PRICE, Showman-Analyst

I find the series to be interesting and constructive. Very truly yours, JOSEPH I. SCHNITZER, President of RKO Studios

### SYNOPSIS OF PRECEDING CHAPTER

Gate, who represents the Box Office, proves to the Backer of the Film industry that there is no substitute for experience; that exchanging executives means the junking of experience, which needs only a respect or relative entertainment and box office values to bring it up to a maximum of usefulness. Gate maintains that the intangibles are what creative instinct and inspiration, become tangibles when they reach print, and that they are as amenable to direction as the tangibles of applied science.

Backer shoved over a big box of Coronados Nolasos, so Gate took it he was going okay. "And now," he said, lighting up with satisfaction on the one pleasure the blue noses were waiting on a war for so they could vote on it, "there are 86 or more tangible elements in this chemistry. Do you know how many elements there are in writing, production, exploitation and audience reaction?"

"No," grumbled the big boss, "that's for the leftists to know. I want to know what's going to happen when I ask them to learn the relative value of all those elements?"

"What?" queried the kibitzer, "is going to happen in this great laboratory of talisk production if they don't?"

Backer looked like a rainy night in front of a shooting gallery. "The same thing," said the Kibitzer, "that happens when the boss sends an incompetent chemist into the laboratory to mix a quart of Nitro-Glycerin. The chemist resigns through a hole in the roof. I'll explain."

"No, you won't," the big boss howled, "if lefty here don't get it, then I'll get somebody in here who does."

"Check and double check," said Gate thinking up a new one without thinking. "Check," said he, "if you fire Lefty here you give a guy already knows something about those elements. He knows what they look like. He's got the feel of them. He's had some experience with them. The guy you put in his place knows nothing of them. So place not put Lefty's experience in school right here in the studio? I'd be glad to give him their relative value."

Lefty looked glum. Backer was studying him. Both were doing some ax camera thinking. They turned a battery of mikes on to this guy Gate and the results were in their mixing room. They were mulling over the playback. Mulling

and mulling. The tangibles and relative values sounded good, but they looked like a racket. A new one. What was it?

In the old days, with clock-like regularity, the New York bureau bankers and managing directors had wished a new variety of expert on their team. Those experts all had a brace of axes. Executive heads were lopped off so fast they clattered over the hallways. Gate wasn't this guy Gate. Nobody sending him; nobody back of him. No axes, no decapitating instruments of any kind, not even a hammer.

And how the critics, the disgruntled outsiders, the sociologists and stenographers, had ripped into them. Expert diagnosticians who had diagnosed until they nysticated the whole industry. Gate wasn't criticizing, wasn't picking flaws, wasn't talking them to change a hair on the back of their head. He was the alkies, the screen drama, in the laboratory; put the leftists in school. It was another racket, all right.

"Look here," grunted Backer, "you can't put Tibbitt's voice and Barrymore's acting under the microscope."

Or Helen Kane's Boop-oop-a-deep in a test tube? added Gate. "You don't have to. They've already gone through the laboratory of many try-outs before hundreds of audiences, and every individual artist of proven value in Hollywood standing alone has proven his value in test tube of time and the public's discriminating eye. But just the minute you place their value in a comparative value, a relative value to each other and the picture as a whole, it's a racket."

"Seems like I heard that 'relative value' thing before," smiled the Big

"Yes," it was mentioned when you dragged that guy Einstein into my

It occurred to Backer that Gate's racket wasn't going to crack up so

(Continued on Page 6)

## EARLE WALLACE

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## RE VIEWS

whole play. A perfect satire makes the slight plot unimportant.

Civic Repertory has cast the play in splendid manner. Alvin Mowbray gives the seasons best stage performance as the king. And yet the best type actor would have floundered hopelessly in Shaw's flood of ideas. Doris Lloyd as Orithia the king's mistress is perfect.

Chappell Dosselt as Proteus the Prime Minister has a difficult part, but the type actor would have floundered hopelessly in Shaw's flood of ideas. Doris Lloyd as Orithia the king's mistress is perfect. Admirably and lived up to every expectation. Daisy Belmont and Paul Nicholson were present only in the last act, but their impressions were effective. Others were Arnold Walsh, Donald Murray, Howard Davis, Boyd Irwin, Eric Snowdon, Olaf Hatten, Cyril Delanty, Evelyn Hall, Nellie Strong, John Aensma, and Burr King. Every member of the cast lived up to high standard of the play.

Kerr.

## Radio Pick-Ups

BY ART LA VOVE

Ted Weems' organization is broadcasted over KCCA Tuesday nights at 9:30 p.m. in a beautiful room of Roosevelt hotel. Contrast in presentation of dance music is claimed to be secret of Weems' success.

Joe Bohr, young Argentine tenor and screen star, has been added to the list of KFI-MCA artists.

From KGEI comes word that Marjorie and Harris, popular harmony duo is clicking heavy with dial fans. Their line consists of special arrangements with pop and patter to accompany.

Martha, Connie and Vet, professionally known as Boswell Sisters, are finishing theatrical engagements north, and will return to the southland to complete a second series of electrical transcription programs. Sisters have been heard over KPWB frequently.

Leslie Mae, trumpet player, and Arthur Corder, trombonist, are two latest additions to staff of KMTZ. Both local boys, and are plugged heavily by Ray Bailey.

## DENVER

By DUSTY RHODES

DENVER, Nov. 5.—Howard Tillotson new Dance Club, The Madrid, got away to a flying start last night, a packed house greeting the reopening of this dancer's paradise. Carl Bean and his twelve Matadors and an ensemble of ten girls trained by Lillian Bergman, were on the bill.

Johnny Johnson and his Victor Recording Orchestra are holding forth in the Arabian Room of the Cosmopolitan Hotel.

With cold weather here, nearly all outdoor peeve golf courses have folded.

Alice Brady for her second and last week at the Broadway, will appear in "Oh, Mama."

Ted Mack, master of ecumenities, is back home at the Denver, but Nancy Carroll wants Ted to play juvenile in her next picture, and he'll probably go soon.

## Song Leaders

A new low cbb on retail sales loomed on the horizon this week, with no immediate relief in sight. Lowest sales in many months were reported.

However, Shapiro Bernstein's "Moonlight on the Colorado" still retained the lead with ease. "Don't Tell Her What Happened to Me" and "Three Little Words" moved up.

Line up is as follows:

### LOS ANGELES

1. "Moonlight on the Colorado," Shapiro Bernstein.

2. "If I Could Be With You," Remick.

3. "Here Comes the Sun," Robbins.

4. "Don't Tell Her What Happened to Me," De Sylva, Brown Henderson.

5. "I Must Be True," Wagner.

6. "Gee, But I'd Like to Make You Happy," De Sylva, Brown Henderson.

7. "My Baby Just Cares for Me," Donaldson.

8. "Confessing," Berlin.

9. "I Still Get a Thrill Thinking of You," Davis, Coots, Engel.

10. "Go Home and Tell Your Mother," Robbins.

### SAN FRANCISCO

Entire list of song leaders continued the same with exception of "Three Little Words" from the "Amos 'n' Andy" picture, which crashed into the list and grabbed off eighth spot. Leaders are:

1. "If I Could Be With You," Remick.

2. "Moonlight on the Colorado," Shapiro Bernstein.

3. "Here Comes the Sun," Robbins.

4. "Don't Tell Her," De Sylva, Coots and Engel.

5. "I Still Get a Thrill," Davis Coots and Engel.

6. "I'm Yours," Famous.

7. "Kiss Waltz," Witmark.

8. "Three Little Words," Harms.

9. "By All Stars Above You," Shapiro Bernstein.

10. "Betty Coed," Feist.

### NORTHWEST

1. "If I Could Be With You," Remick.

2. "Little White Lies," Donaldson.

3. "Don't Tell Her," De Sylva Brown, Henderson.

4. "Here Comes the Sun," Robbins.

5. "Go Home and Tell Your Mother," Robbins.

6. "I'm Yours," Famous.

7. "Kiss Waltz," Witmark.

8. "Three Little Words," Harms.

9. "By All Stars Above You," Shapiro Bernstein.

10. "Moonlight on the Colorado," Shapiro Bernstein.

### KRAUSGRILL IN

SAN FRANCISCO, Nov. 6.—Walter Krausgrill and orchestra follow Paul Kell's band into the Lido beginning this week. Krausgrill's a the third hand in the Lido during the past six years. Jo Mendel tied down the spot five years.

### Artistic Science Advertising

### Curtains

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OR SCENERY

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Scenic Co.

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Phone Olympia 2914

Hollywood, Calif.

## 15 Cents Grind

LONG BEACH, Nov. 6.—Price of 15 cents, good from 12:15 to 1:15 daily at Strand, is starting the show each day with a nice audience. Regular prices prevail thereafter.

Capital, playing prices, after many ups and downs, is now on the up grade. Big Fox West Coast house not so hot, but Egyptian, with straight acts at 25 cents, is jammed.

Fifteen cent policy at Laughlin, with two third or fourth run features, is packing them in.

Palace closed for repairs, following fire, which destroyed stage facilities, including talkie apparatus and curtain.

## WALLACE TO PICK ANOTHER PROTEGE

Earle Wallace, dance director, is about to select his fourth protege from among his many dance pupils, who are vying for the honor.

Wallace has professionally adopted three girls whom he thought had dancing talent. The first two, his sisters and were given the names, Earline and Wilma Wallace. They, who signed a Fanchon and Marco Broadway musical shows, namely, "Take It Easy," "Jonica," and the current success "Fine and Dandy." Third protege, Virginia Osborn, graduated from High School last June, and with her partner was signed by Wallace for tour of the Fanchon and Marco circuit as star of "Doll Follies" Idea.

## MURRAY'S PUPILS SIGN FOR SHOWS

Bud Murray School, 3636 Beverly Boulevard, continuing to graduate students in tap and ballet into stage work. Latest Bud Murray pupils and proteges are: Mimmy Ingraham, who signed a Fanchon and Marco contract and who is a ballet pupil of Mrs. Francis Taylor, ballet director at the school, and Phyllis Soule, who left for New York this week to start rehearsals for "The Gay Diva" Idea.

Mr. Murray has opened his only authorized Bay District Branch in San Francisco, with Junior Swayne, Ocean Park, and heavy registration is going on daily. Classes in tap and ballet are held every Monday evening at both schools, with companion practical staffs of instructors.

## OSTERMAN PRINTS SNAPPY MAGAZINE

Jack Osterman, "Broadway's Playboy," has revised a snappy booklet, which he first published nine years ago. Mag is called "The Showman," and is as breezy and newsy as a letter home to the folks. Published once a month, the mag tells friends known far and near and what I am doing," as Jack puts it.

On back page, Osterman prints his route list, with a request for all who read his mag, to let him know their opinions.

### ORGANIST VISITS

SAN FRANCISCO, Nov. 6.—Henri LeBel, solo organist at the Fox Broadway, Portland, was here this week on a short vacation.

### ROBERTS CHANGES

SAN FRANCISCO, Nov. 6.—In a changing of bands at Robert's beach night spot, Ray Teller take in a dance combination this week, succeeding Twigg Gilland.

## FOREVER FREE FROM UNSIGHTLY HAIR

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No sensation whatever in the treatment and the hair will never return. Write for booklet or come in for free and confidential consultation.

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## F. & M. Route List

Following is the Fanchon and Marco Idea route schedule, with the opening dates, all of the current month, in which these heads the name of the town:

**PASADENA (6)**  
SAN BERNARDINO (6)  
California Theatre  
**LOS ANGELES (12-13)**  
Loren's State Theatre  
"Española" Idea  
(Staged by LeRoy Prinz)  
Mayo—Suzanne—Carnau  
Daisy, "The Wonder Horse"  
John and Harriet Griffith  
May Packer  
Sunlight Beauties

**KANSAS CITY (7-13)**  
Paragon Theatre  
"Howdy Doc" Idea  
Lana Galen  
Paul Howard  
ST. LOUIS (7-13)  
"Motel of Hollywood"  
Sylvia Shore and Helen Moore  
Haine Frances  
Hurry Sumo  
12 Union Street  
Chicago (7-13)  
Cotton  
"Wild & Wicked" Idea  
Kirk & Lawrence  
David & Ruth  
Burr May  
Harvey Karpis  
Ray Argwin  
Burr May

## THE INIMITABLE WARNER BROS. FEATURED BY LOTTIE LODER

Now featured in Fanchon and Marco's "Seasons" Idea—en tour

**SAN DIEGO (6-12)**  
Fox Theatre  
"Seasons" Idea  
(Staged by Larry Ceballos)  
Frank Meins and Co.  
Lottie Loder  
Aida Broadbent  
Nack Biehn Dancers  
**HOLLYWOOD (6-12)**  
"Way Back When" Idea  
(Staged by LeRoy Prinz)  
Three Bennett Brothers  
My Meyer  
Empire of Harmony  
Carla Torney Dancers  
**LONG BEACH (6-12)**  
West Coast Theatre  
"Seasons" Idea  
(Staged by Larry Ceballos)  
Joe Foster  
Jack Lester Sensational Quo  
Samuel & Co.  
Sunlight Beauties

**MILWAUKEE (7-13)**  
Wisconsin Theatre  
"Gems & Jewels" Idea  
Joe & Kate McKenna  
Maxine Evelyn  
Nee Wong  
Jim Penn  
Beatrice Rockford & Florence Astell  
**ROCKFORD (7-13)**  
Carnegie Theatre  
"Green Devil" Idea  
Miles Gover co-featured with  
Bobby Gillette  
Rita Lane  
Mel Elwood  
**JOLIET (10-12)**  
Radio Theatre  
"Green Devil" Idea  
Same Cast as Above

## CARLA TORNEY DANCERS

Fanchon and Marco's "On the Set" and "Way Back When" Ideas

**FRESNO (6-13)**  
Wilson Theatre  
A Fanchon & Marco "Idea"  
Official United States Indian Reservation  
Band with Chief Shumston, Brenda's  
Golden Horse and Gella Danna  
**SAN JOSE (6-13)**  
California Theatre  
Suzanne Carl & Albert  
"Seasons" Idea  
**SAN FRANCISCO**  
Fox Theatre  
"On the Set" Idea  
(Gae Foster)  
Lo Kido  
Ramon & Virginia  
Baron & Young  
Ray Loomis Dancers

**DETROIT (7-13)**  
Fox Theatre  
"Victor Herbert" Idea  
Buddy Howell  
Electric Duo  
"Country Club" Idea  
**NIAGARA FALLS (7-13)**  
"Idea in Blue" Idea  
Renee Miller  
Miles Gover & Mabel  
WORCESTER (7-13)  
"Cade's" Idea  
Bora & Lawrence  
Aoguan & Tringer  
Mabel & Marcia  
Johnny Dunn

## TOOTS NOVELLE

Featured in Fanchon and Marco's "American Beauty" Idea

**OAKLAND, CALIF. (7-13)**  
Oakland Theatre  
"Fountain of Youth" Idea  
(Staged by Larry Ceballos)  
Lottie Mayer  
Frank Sener  
Bob & Jack Crosby  
Eddie Smit  
Sunlight Beauties  
(Staged by Gae Foster)  
Rose Valby  
Gill Lane  
Brown & With  
Lorraine  
**PORTLAND (6-12)**  
Broadway Theatre  
"New Yorker" Idea  
(Staged by LeRoy Prinz)  
Marjorie Burke  
Whitney Roberts  
**TACOMA (6-12)**  
Sunlight Theatre  
"American Beauty" Idea  
Featuring Miss Universe and the  
8 Beauty Winners from the  
Salvatore Benetti Pageant  
Eddie Hanley & Co.  
Huff & Huff  
Tons Novels  
Sunlight Beauties

**SPRINGFIELD (7-13)**  
Palace Theatre  
"Country Club" Idea  
Leonora Corl  
Masters & Grayce  
Ray Samuels  
Louise & Mitchell  
**HARTFORD (7-13)**  
Capitol Theatre  
"Hollywood Collegians" Idea  
Put Mace  
Donity Crocker  
Gay Buck  
**NEW HAVEN (7-13)**  
Palace Theatre  
"Scoring Double" Idea  
"Country Club" Idea  
Conor Tavin Co-featured with  
Miller Twiss  
The Twiss—Elin, St. John, Cate, Falls,  
Nolan, Pender, Malby.  
**BRIDGEPORT (7-13)**  
Palace Theatre  
"Romance" Idea  
Castleton & Mack  
Fio & Ollie Walters  
Robert Woy  
Mary Price  
Three Brats  
**BROOKLYN (7-13)**  
Fox Theatre  
"Rose Garden" Idea  
Red Dineham & Joe  
Harold Stanton  
Roy & Lunny  
3 Jacks & One Queen  
**WASHINGTON (7-13)**  
Fox Theatre  
"Smiles" Idea  
McCarthy & DeWitt  
Eva Mandt  
Seymour & Cornish  
Dorothy Neville  
Dave LeWinter  
**OKLAHOMA CITY (11-13)**  
"City Service" Idea  
Shirley Dineham  
Ludie La Mot  
George Jany  
Sterling  
**TULSA (7-13)**  
Orpheum Theatre  
"Boo O'Boo" Idea  
Lynn Cowan  
Marie & Lucy  
Revere & Hall

**SEATTLE (6-12)**  
5th Avenue Theatre  
"Rhythm-a-tic" Idea  
Harry Klayne  
Georgia Lane Dancers  
Clayton Theatre  
Margaret McNeil  
**YAKIMA (6-9)**  
Clayton Theatre  
"Southern" Idea  
Hatt & Herman  
Lynn Lyons  
Heim Warner  
The Sixteen Tons  
**BUTTE (6-9)**  
Fox Theatre  
"Rhythm-a-tic" Idea  
Featuring Pat West of Jay's  
Scotty Weston  
Dolly Karner  
Mary Ewen Wanda Allen Moore & Moore  
Curtis Cooley Johnny Jones, Ken Gatekeeper  
Rene & Robinson Doris Gaudinette

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Revere & Hall

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# SAN FRANCISCO

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## POLITICS HIT FILM GROSS

SAN FRANCISCO, Nov. 6.—Future of electioneering and a scarcity of outstanding pictures caused a drop in celluloid receipts for the current week. Everything's okay though. There will be no daylight saving.

There was crepe on the Paramount's doors in honor of First National's "Gorilla," which picture starved during seven dreary days with a final gross of somewhere around the \$14,000 mark. Next to last of the coast-produced stage shows was no aid either. "Only Saps Work" is current.

In its other four houses, however, Public fared somewhat better, initial stanza of Ann Harding in "Girl of the Golden West" (F.N.) at the California benefitting by a smash advertising campaign to extent of \$16,000, though that still is not up to house's previous average.

Harold Lloyd in "Feet First" is now in. Third week of Chevalier in "Playboy of Paris" at the St. Francis grabbed off only \$9,500 but stays on.

Amos 'n' Andy continued record smacking at the Orpheum, dropping about ten grand below the opening period, but still maintaining a profitable business with \$20,000.

## Market St. Gleanings

Governor-elect Rolph offering duties at his inaugural affair . . . there's a showman if ever there was one. . . . Sam Rubini, Walt Rosner, Pic Smith, Phil Sapro and plenty of other musicians marching down the street in an anti-daylight saving parade . . . the B. in William B. Poyle's monicker means nothing less than Bernard. . . . Hermie King, who has more hair and feet than any other man in show biz, tried on a swanky new top coat. . . . Max Baer drops in to take a look. . . .

Much activity at KTAH's Pepper Box . . . Bob Roberts wearing spats . . . e-e-magine. . . . Florence Grebe looking grand . . . Harry McKnight puts over a neat tenor solo . . . Clark Tobin with a nose that was lifted, lowered or something like that . . . all taped up. . . . Walt Rudolph, the king of San Anselmo, residing at the box car either. . . . Elbert Bellows dashes into the studio and catches his solo on the top heat . . . Marion Fonville all with a mustache . . . the deranged fude . . . Alice Blue, Joan Ray, Madeline O'Brien and John Tee . . . waiting for a cue . . . Earl Tower thinks the Pepper Box is a pip of a program . . . and it is . . .

## THREE LEGITS RECEIVE TRADE

SAN FRANCISCO, Nov. 6.—Opening of three legit shows "Paris in Spring," at the Curran; "Stepping Sisters" at the Alcazar and "Ex-Mistress" at the Green Street this week's legit business currying up with flying colors. While figures are not the highest at the same time there is more interest in legit than there has been in the past 12 months, condition that is seen as a break for the houses.

Louis Macdon's and Lillian Albrecht's "Paris in Spring" opened cold on Monday night to capacity business with newspapers giving them the best notices such as have not been dealt in a long time. End of the week is expected to see a mighty comfortable sum in the Curran safe.

Sid Goldtree's tiny Green Street with "Ex-Mistress" got off to a good start and another endurance run is looked for here. . . . Duffy opened "Stepping Sisters" at the Alcazar and did a fairly good \$4900 on the piece. It's expected to build, however, as the excitement election week kept the gross down considerably. Bert Lytell bows out of the President in "Brothers in Arms" on Saturday with an expected \$4500 intake, and "Dracula," with Fred Pynn directing, opens the following day. Columbia's pictureization of "Brothers" at the RKO Golden Gate took a cut in the legit showing.

## ON THE INSIDE - IN SEATTLE

ROY OXMAN  
Representative-630 People's Bank Bldg., Main 0799

## KING WILL GO INTO FOLLIES

SEATTLE, Nov. 5.—Announcement made here by George Appleby, manager of the Follies theatre, that Will King, stage and screen comedian, will open an indefinite engagement on November 20.

King's engagement at the Follies will be the signal for the introduction to local theatregoers for the first time in northwest history of a typical metropolitan revue. . . . Personnel of King's company has not been completed yet, Appleby declared, but the unit will include 16 line girls in addition to eight principals, and a group of specialty artists.

King flew here late last week to complete negotiations with the theatre, and flew back again to the southwest for artists.

Follies shows will close at the end of this week for seven days, during which time the theatre will be renovated and the campaign launched for King's opening.

## PARKS WALKATHON OPENS NOVEMBER 11

SAN FRANCISCO, Nov. 5.—Dick Parks has announced a walkathon set for a November 11 opening at a local hall, Sixteenth and Mission, where he expects to attract a lot of attendance and long run records.

Parks will use colored talent as contestants and entertainers. . . . Associated with Parks, who staged the outstanding marathons at Hawthorne a few months ago, are Will Wright and Norvall Snyder.

## Follies Now Union

SEATTLE, Nov. 6.—Negotiations were completed this week between members of the theatrical union and the Follies theatre, represented by its manager, George L. Appleby, whereby the house returns to the fold of organized labor. The Follies has been for the past five months, on the unfair list.

## PATTERSON OUT

E. D. Patterson, assistant manager of Orpheum, after six years on job, will leave Saturday. Employees of house presented him with a wrist watch. Patterson will vacation four weeks, when he probably will line with Warner Bros. at a house manager.

## Notes Along Fifth Avenue

Betty Shilton being a good Samaritan . . . and will be rewarded in the future . . . Meyer Brumley, entering his place of big . . . and stimulating trade for Christmas . . . Bob Blair, Walter Heior, Leon Taylor, Milt Franklyn and the press having a private conference of their own . . . without censorship . . . Gene McCormack betting on a "big game" and losing . . . Al Schuss broadcasting the new show boat program from KJR, with Gordy McBean, and the Smith Bros. . . . Trade and Mark . . . Myrtle Strong going out with hubbly . . . Guido Dierno in from a strenuous tour of the state . . . and reuniting . . . Harry Mills out for the opening of the Repertory Playhouse and mingling in society . . . Dave Hameloch out for an afternoon ride . . . just a lucky theatre manager.

## ORPH TAKES FILM LEAD

SEATTLE, Nov. 6.—Orpheum took a lead in the town's receipts, when it grossed \$20,500 for the week on Amos 'n' Andy. Good vaude bill was also in evidence. Not since "Rio Rita" has this spot led the village.

Fifth Avenue, with "Way for a Sailor" and F & M's "Gobs of Joy" idea did a satisfactory \$17,500. Picture didn't carry much weight, but the stage act was one of the best. Paramount "howled" out of the running, with Clara Bow's "Wedding Night," scoring only a meager \$14,000. Nice since unit. Too bad these are being eliminated.

Fox turned in good report on "Up the River" and George Swetten's stage band, registering \$10,000. Blue Mouse, with the last week of "Life of the Party," was not so fortunate, only receiving \$5,000. Music Box did a little better on its 'total of \$6,000, with Gloria Swanson in "What a Widow."

Venetian Gardens attracting week end crowds, but only a few couples are seen dancing on week nights. McElroy's and Triang hitting it all at a good pace. Both places cut by becoming "What a Widow." Butler is only so-so. With a good band, this place would undoubtedly become one of the city's top-notchers.

## RICH CONCLUDES

Irene Rich just finished in "Bean Ideal," a Fox Picture with Ralph Forbes, Lester Vase and Don Alvarado.

## WHY CHANGE EXECUTIVES?

(Continued from Page 6)  
"It leaves the shipping room in cans, don't it? And as you say forty per cent of it leaves in garbage

cans." "But this is show business," protested Backer repeating the first verse. He was feeding for a thin

spot in Gate's racket and suddenly found that "Barnum said"—and he quoted one of the classics with gloating good humor—"and Barnum was right."

"Barnum in show business today is a real value too," insisted Gate. "Barnum's value to the whole program of production is that of a cheap mystery melodrama. That was his value in the old days. He never got into the big time. He was just a glorified huckster with a big side show. The last I heard of him, he and his shills were out at Coney Island."

"He's dead," corrected the Boss, relenting a little. "Maybe he is, but his boys are in talkie production. I hear them quoting the old man every day."

Backer winced. "And I believe you are rating the mentality of talkie executives pretty low comparing it to Barnum's. It would look more reasonable if you put it on the level with executives in more up-to-date rackets. You see the employing practically the same methods and scientific devices in production."

Backer croaked. "And when output goes forty per cent bad, they don't change executives. They utilize the experience that they have sixty per cent product. They take that and the forty per cent bad into the laboratory and find out what's wrong with it."

Backer was plainly disconcerted. Whatever Gate's scheme, it was the one of its kind. "Well, he's slip sooner or later and the Boss would walk over him like he had the other experts and production would go on as usual."

But, they were firing executives, changing them around. They had done that before and pictures were not improved. Still changing executives. Change? Perhaps it was necessary to the scheme of things. Then doubts assailed Backer.

"Now change may be fundamental to health but the talkie body isn't sick. It's healthy, too healthy and too young to be changing its organs around: taking executives who have acquired a special knowledge of their part in production and either throwing them out or putting them in departments where a different special knowledge is required."

"And this is an age of specialists" growled the Boss.

"Well, Chick Sale made good at it," reminded the Kibitzer. Backer was restless. "Maybe you can improve that forty per cent bad product. Maybe you can't. I might advise you I employ the best specialists in the world."

(Continued next week.)

# COLORADO WALK-A-THON

## National Hall

16th at Mission Sts.  
SAN FRANCISCO

Opens November 11, 8 p. m.

Closes—?

"In all the world no show like this"

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Soft Water and Turned Sides

Men's \$6.50  
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THE HOME OF ALL THEATRICAL PEOPLE  
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A Wave you can care for yourself.

Only at Mode-  
re's is a Unit  
available. A  
complete  
no woman can  
do it  
just 30 days  
to 45 days  
and 60 days  
and 90 days  
and 120 days  
and 150 days  
and 180 days  
and 210 days  
and 240 days  
and 270 days  
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and 870 days  
and 900 days  
and 930 days  
and 960 days  
and 990 days  
and 1020 days  
and 1050 days  
and 1080 days  
and 1110 days  
and 1140 days  
and 1170 days  
and 1200 days

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Private Lessons by Appointment  
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8 to 11.

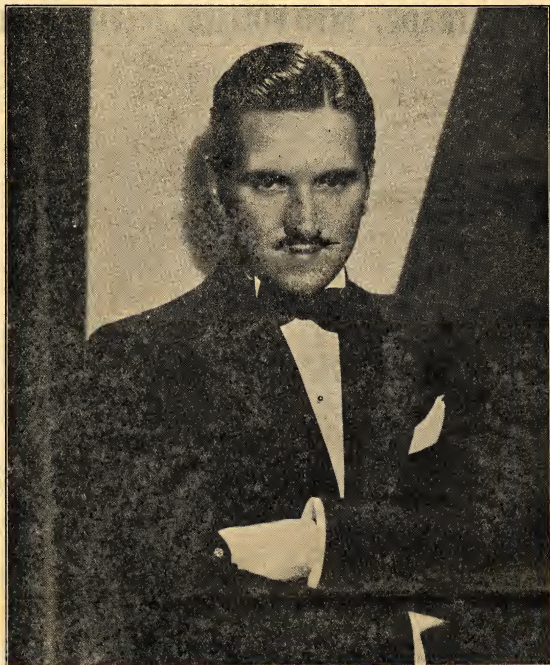
## ESSE STAFFORD

And His San Francisco  
PALACE HOTEL ORCHESTRA  
Featuring His and Gene Rose's Song Hits, "Tonight"

Congratulations to  
Tommy Jacobs And His  
'ROSE ISLE'  
Gus Gagel and His Troubadors

Cinderella Ballroom Long Beach, Calif.  
Featuring a Versatile and Novelty Aggregation





Headlining  
**PUBLIX**  
**THEATRES**  
 on the  
 Coast



**EVERETT**  
**HOAGLAND**

• - : and his - :

**TROUBADOURS**

BEAU LEE	BIRNEY TALIAFERRO
MYLAND OLDS	FRANK HUBBELL
MARVIN WERNER	HAL CHANSLOR
FRANKIE SAPUTO	GLENN HOPKINS
OTIS DENNIS	WILLIAM ANTHENS

Week of November 7th  
**PARAMOUNT - : : SAN FRANCISCO**



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